BBC - 1
CAMERA SCRIPT

VT/NO VT/4T/39237
Project No: 2316/8956

TX
27/5/67
20/5/67
ep.1
'4L'

"D R W H O"

"The Evil of the Daleks" 4L

TX 67

by
David Whitaker

PRODUCED by Innes Lloyd
STORY
EDITORS Gerry Davis
Peter Bryant

Episode ONE

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A.F.Ms.....DAVID TILLEY
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Assistant.....JENNY HUDDLESTON

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Make-up Supervisor.....GILLIAN JAMES

T.M.1.....WALLY WHITMORE
T.M.2.....TOMMY DAWSON
Sound Supervisor.....BRYAN FORGHAM
Grams Operator.....DAVE THOMPSON
Crew.....SIXTEEN
Vision Mixer.....BRUCE MILLIARD

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10. 30	- 1. 00	Camera Rehearsal with TK-1 from 11. 30am
1. 00	- 2. 00	LUNCH
2. 00	- 7. 00	Camera Rehearsal with TK-1
7. 00	- 8. 00	DINNER
8. 00	- 8. 30	Sound and Vision lineup
8. 30	- 9. 45	RECORDING VT/4T/39237

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RUNNING ORDER : DOCTOR WHO : SERIAL LL : EPISODE ONE

Studio: 13th May 1967 Director: Derek Martinus

PAGE	SET AND CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
1	OPENING TITLES		TK. 1 (Duration: 22") + 35mm slides	
1	EXT. AIRFIELD Dr. Who, Jamie, Driver, Bob Hall		TK. 1 (Duration: 52")	DAY
2	1. TRANSPORT FUEL OFFICE Bob Hall, Dr. Who, Jamie	1 - 5	2A./B. 3A./B 4A. A1.	DAY
4	EXT. FIELD Kennedy Dr. Who (vo) Bob Hall (vo)		TK. 1 (Duration: 8")	DAY
5	2. TRANSPORT FUEL OFFICE Jamie Bob Hall Dr. Who	6 - 10	2A./B 3A./B 4A. A1.	DAY
6	EXT. FIELD Kennedy PETROL PUMPS Jamie, Dr. Who, Bob Hall FIELD Kennedy		TK. 1 (Duration: 53")	DAY
8	3. STUDY IN ANTIQUE SHOP Edward Waterfield Kennedy (vo)	11 -	1A. C1.	DAY
9	AIRPORT HANGAR Bob Hall, Dr. Who Jamie		TK. 1 (Duration: 25")	DAY
9	4. STUDY IN ANTIQUE SHOP Waterfield Perry	12 - 16	1A./B 2D. C1.	DAY

RUNNING ORDER : DOCTOR WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
13	LANE BY RAILWAY ARCHES Dr. Who, Jamie		TK. 1 (Duration: 20")	DAY
13	5. WAREHOUSE INT. Kennedy Bob Hall Dr. Who Jamie	17-24	4B. 3C. 1C A2	DAY
15	6. DOOR TO WAREHOUSE Jamie Dr. Who	26-27	4B. A2.	DAY
16	7. WAREHOUSE INT. Dr. Who, Jamie, Kennedy Bob Hall	27 - 34	1D. 2E. 3C. 4D. B1	DAY
19.	8. DOOR TO WAREHOUSE Bob Hall	34	4B. A3.	DAY
19.	9. INT. WAREHOUSE Jamie Dr. Who	35	3C. B1. 4B. A2.	DAY
19.	10. DOOR TO WAREHOUSE Bob Hall	36	3C. B1.	DAY
19.	11. INT. WAREHOUSE Jamie Dr. Who	37 - 40	3C. B1.	DAY
19.	11A. EXT. DOOR Jamie Dr. Who	38 - 40	4B. A2. 3D.	DAY
	RUN-ON			
21	12. STUDY IN ANTIQUE SHOP Waterfield Kennedy	41 - 66	1B. 2D. 3E. (4 cut away) C1.	DAY
24a	12A. INNER ROOM Waterfield	67	4D. B2.	DAY

RUNNING ORDER : DR. WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
24a	12B. STUDY Waterfield	68	1B. C1.	DAY
24a	k2C. CORRIDOR Kennedy Perry	69	2F. Fish	"
24a	12D. STUDY Waterfield	70	1B. C1	"
24a	12E. CORRIDOR Kennedy Perry	71	2F. Fish	"
24a	12F. STUDY Waterfield Perry	72 -75	1D. 3E. C1	"
26	13. CORRIDOR Perry Kennedy	76	2F. Fish	"
26	14. STUDY Waterfield	77	1B. C1.	"
26	15. INNER ROOM Waterfield	78	4D. 3E. B2.	"
28	16. CORRIDOR Kennedy Perry	78 -80	2F. Fish	"
28	17. TRICOLOUR COFFEE BAR Dr. Who Jamie	82 -	3F. C2.	"
30.	18. INNER ROOM - ANTIQUE SHOP Waterfield	83_ 84	1E. 4B.	"
30.	19. CORRIDOR Kennedy Waterfield (vo)	85	2F. Fish	"
32	20 STUDY Waterfield	86	1A. B2.	"
32	21. CORRIDOR Kennedy	87	2F. Fish	

RUNNING ORDER : DR. WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
32	22. TRICOLOUR COFFEE BAR Dr. Who Jamie Perry Extras	88 - 103	3F. 4E. B2.	DAY
32	23. STUDY ANTIQUE SHOP Waterfield Perry	104	1A. B2.	EVENING
35A	24. CORRIDOR Waterfield Perry Kennedy	105	2F. Fish	NIGHT
38	25. STUDY Kennedy	106	1A. C1	NIGHT
39	26. INNER ROOM Kennedy Dalek	107 - 114		NIGHT
	ROLLER CAPTION + 35mm slides			

DOCTOR WHO - Serial LL. - EPISODE ONE

CAST LIST In order of appearance:-

DOCTOR WHO	.....	PATRICK TROUGHTON
JAMIE	.....	FRAZER HINES
Driver (film only)	..	Len Lewis
BOB HALL	.....	ALEC ROSS
KENNEDY	.....	GRIFFITH DAVIES
WATERFIELD	.....	JOHN BAILEY
PERRY	.....	GEOFFREY COLVILLE
DALEK 'A'	.....	ROBERT JEWELL
Dalek voice	.....	ROY SKELTON

EXTRAS. "TRICOLOUR COFFEE BAR"

Petal Brown	Girls in Mini kilts
Gillian Toll	"
Tova Johannessen	In coffee bar
Pat Macauley	
Judy Nicols	
Michael Brown	
Bob Wilyman	
John Hanson	

. . . . . .

Project No.2316/8956

DOCTOR WHO

"THE EVIL OF THE DALEKS"

by

David Whitaker

EPISODE ONE: "To Set a Trap..."

F.I. TELECINE: (1) TK- 1

MUSIC (1)

SUPOSE CAM

Standard Opening Sequence:

CUT

Ext. Airfield. Day.

Shot 1: ESTABLISHING SHOT of Airfield.

Shot 2: DOCTOR WHO and JAMIE hurrying towards a hanger.

Shot 3: Lorry emerging from hanger slowly and turning away. On the back of the lorry can be seen the Tardis, the Police Telephone Box, securely roped down.

On the side of the lorry is written the name of the firm:

"LEATHER MAN"

Shot 4: C.U. DOCTOR WHO and JAMIE. Horrified reaction.

MUSIC (2)

(camera 2 next)

SUPER SLIDE : Title: "The Evil of the Daleks"

Shot 5: Lorry still turning, disappearing down the side of the hanger.

Shot 6: DOCTOR WHO and JAMIE running towards hanger and disappearing lorry.

SUP. SLIDE: by David Whitaker

SUP
SLIDE : Episode one

/2A.B. 3A.B. 4A. Boom/ /MUSIC 2 ENDS

1. 2 A 24 1. INT. TRANSPORT FUEL OFFICE . DAY.
CU object on dexion shelf.

/RADIO MUSIC/

CRAB L. to find MCU HALL (Bob) thru' dexion.

(BOB HALL, A MAN IN HIS LATE THIRTIES, WEARING A PAIR OF GRUBBY, OIL-STAINED WHITE OVERALLS, IS AT THE BENCH. IN FRONT OF HIM ON THE WORK BENCH IS A VICE AND FIXED INTO IT IS A PIECE OF METAL TUBING. BOB IS FILING OFF A ROUGH END, CONCENTRATING ON HIS WORK.

THE BENCH IS LITTERED WITH TOOLS AND BITS OF METAL AND SPARE PARTS.

THE WALL ABOVE THE BENCH IS COVERED WITH CURLING LISTS AND ROTAS AND MEMORANDI, AND TWO OR THREE CLIP BOARDS WITH PAPERS ATTACHED.

THERE IS A BATTERED TELE-PHONE AT THE END OF THE BENCH.

See DR WHO / JAMIE enter u/s they come fwd for C.3-shot

DOCTOR WHO AND JAMIE APPROACH)

DOCTOR WHO: Excuse me...

(BOB GOES ON WITH HIS WORK. DOCTOR WHO COUGHS. BOB STILL TAKES NO NOTICE.

(3 next)

(DOCTOR WHO TOUCHES BOB'S ARM. HE LOOKS AROUND / STARTLED, AND AS HE DOES SO, WE CAN SEE THAT HE WEARS A HEARING AID IN HIS EAR, WITH A WIRE RUNNING FROM BEHIND HIS EAR DOWN INSIDE HIS OVER-ALLS.

2. 3 A 35
M. 3-shot HALL/ DR/JAMIE

DOCTOR WHO: ...
I wonder if you can help us.

(BOB PUTS DOWN HIS FILE, SLIGHTLY UNZIPS HIS JACKET AND REVEALS HIS HEARING AID BOX. HE ADJUSTS IT)

PAN R as they go u/s and find ladder fgd to frame up

BOB: My mate likes the radio full blast so I just turn off the hearing aid.

DOCTOR WHO: (AGREEABLY) Yes.

JAMIE: Who's taken the Tardis?

...

(DOCTOR WHO MIMES TO JAMIE TO KEEP QUIET)

3. 2 B 24
M. 3-shot HALL/DR/ JAMIE

DOCTOR WHO: He means the police telephone box.

BOB: "Tardis" or something he said.

DOCTOR WHO: Ah, yes, well you see, Tardis ... that's another word for it...

BOB: Oh, foreign, is he?

JAMIE: Foreign!? You're the one that's foreign, Sassenach. I'm Scottish.

(3 next)

shot 3 on 2

DOCTOR WHO: That's right, Tardis is a Gaelic word...

(DOCTOR WHO TURNS TO JAMIE)

4. 3 B 16 /
T.2-shot DR/
JAMIE

JAMIE: But it's getting farther away all the time...

DOCTOR WHO: I know that!

5. 4 A /
CMS HALL. ZOOM into CU Hearing Aid box

(DOCTOR WHO TURNS AND SMILES AT DOL APOLOGETICALLY.

DOL IS RE-ADJUSTING HIS HEARING AID BOX)

TK - 1
TELECINE SEQUENCE (2) 8"

S.O.F.

studio dialogue to distort over telecine

Ext. Field . . DAY:

(A MAN NAMED KENNEDY LIES ON THE GRASS, A PAPER BAG NEAR TO HAND, A PACKET OF HALF CONSUMED SANDWICHES, AND A THERMOS FLASK.

HE HAS A SMALL BLACK BOX IN HIS HAND, AN AERIAL PROTRUDING UPWARDS, A SMALL BLACK BOX VERY SIMILAR TO THE ONE DOL HALL CARRIES AS A HEARING AID.

KENNEDY LISTENS TO THE BOX)

DOCTOR WHO: (OOV) We came to collect our property...

DOL: (OOV) What? The police box?

(camera 2 next)

DOCTOR WHO: (OOV) Yes.

DOD: (OOV) It's just gone.

6. 2 B 9
CU JAMIE

/2B. 3B. 4A 3A 2A A1

2. INT. TRANSPORT FUEL OFFICE. DAY.

JAMIE: We know it's just gone. That's the whole point! It's ours and somebody's stolen it.

7. 3 B 24 /
MS HALL.

PAN R. for 3-shot

DOD: Well, I've got a note here somewhere...

(HE RUMMAGES ABOUT ON THE BENCH. HE FINALLY TAKES ONE OF THE CLIP-BOARDS OFF THE WALL)

Here it is, on here, anyway. Er ... Police Tel. Box. Collection - three o'clock.

DOCTOR WHO: May I see that?

(DOD PASSES THE DOCTOR THE CLIP BOARD. DOCTOR WHO STUDIES IT)

8. 4 A
CU DR WHO

Hm.

DOD: Been signed for...

DOCTOR WHO: Yes ... "J. Smith" ... doesn't tell us much, does it.

9. 2 B 24 /
3-shot DR/ HALL/JAMIE

CRAB R. as HALL comes fwd
Hold him BIG
FGD for deep 3-shot

DOL: I just do what I'm told. Maybe you ought to see the Airport or somebody.

(DOCTOR WHO HANDS BACK THE CLIP BOARD)

DR WHO:
I don't somehow think we'll do that, Letter talk to the police.

(3 next)

shot 9 on 2

(JAMIE LOOKS AT DOCTOR WHO NOW STANDS WITH HIS BACK TO LOL, AN EXPRESSION ON HIS FACE SUGGESTING WARINESS)

HALL goes u/s and L to counter

LOL: Of course, I know the firm that collected the box.

JAMIE: You do?

LOL: Firm called Leatherman

DOCTOR WHO: Really. Well. That's a lead. Thank you. I expect the police will go into it with you.

10. 3 A 24

3-shot framed up by ladder CRAB R. as DR/JAMIE move fwd. HOLD them BIG fgd. Let them out after dialogue.

(DOCTOR WHO STARTS TO MOVE AWAY. JAMIE FOLLOWS QUICKLY)

JAMIE: Is that all? / MUSIC 3

TRACK in for MCU HALL

(LOL WATCHES THEM.

DOCTOR WHO SHAKES HIS HEAD AT JAMIE AND THE TWO OF THEM MOVE AWAY.

LOL WATCHES FOR A MOMENT AND THEN LIFTS HIS HEARING AID OFF HIS CHEST SLIGHTLY)

LOL: Did you get all that?

TELECINE (3)

EXT. FIELD . DAY.

(KENNEDY SWITCHES OVER A SWITCH ON HIS WALKIE TALKIE)

(camera 1)
next

LL. EPISODE ONE
NEW PAGE 7

TELECINE: SEQUENCE 3 /53"/
KENNEDY: Every word. You'd better get going. You'll get your money at the warehouse. (HE LIFTS BINOCULARS TO EYES. AS IF SEEN THROUGH BINOCULARS)

EXT. PETROL PUMPS
(DR WHO AND JAMIE HIDE BEHIND PETROL PUMPS. CUT TO 2-shot DR WHO/JAMIE)

JAMIE: We'd have done better to follow theclue he gave us.

DR. WHO: Perhaps. But I think we'll do better keeping our eye on him.

JAMIE: why ?

DR WHO: Did you notice the overalls were too tight for him. Very uncomfortable. And the sheet of paper on the clip board. It was different from the other collection sheets. And he suddenly became very helpful, when I mentioned the police, didn't he?

JAMIE: Aye. Maybe .....

/MUSIC 3 A (3 repeated)/

(DR WHO SUDDENLY GRIPS JAMIE'S ARM AND PULLS HIM OUT OF SIGHT.

THERE IS THE SOUND OF FOOTSTEPS ON HARD TARMAC, AND IN A MOMENT, BOB HALL WALKS PAST THE PILES OF OIL DRUMS AND DISAPPEARS.

DR WHO'S HEAD PEERS OVER THE DRUMS AND STARES IN THE DIRECTION TAKEN BY BOB HALL.)

(camera one next)

NEW PAGE 7
EP ONE

TELECINE SEQUENCE 3

As if seen through binoculars L.S.

DR. WHO and JAMIE emerge from behind the oil drums and follow the disappearing figure of BOB HALL.

EXT. FIELD
(KENNEDY TAKES BINOCULARS FROM HIS EYES. RE-TUNES HIS RADIO)

KENNEDY: Kennedy to base. Kennedy to base. Do you read?

1A
C1

11. 1 A

CU hands on desk

SCENE 3. INT STUDY. ANTIQUE SHOP FX: VAR: CLOCK TICKS

(A DARKENED ROOM, LIT ONLY BY A DESK LAMP. THE SHUTTERS ARE DRAWN.)

Pull out to MS WATERFIELD

HANDS ARE ON THE DESK, ONE OF THEM WRITING ON SOME PAPER.

ONE OF THE HANDS LAYS DOWN THE PEN AND LIFTS THE RADIO MIKE.

NEW ANGLE SHOWS A MAN NAMED EDWARD WATERFIELD A GRAVE FACED, LIKEABLE MAN IN HIS FORTIES, A FACE LINED WITH TROUBLE AND ANXIETY.)

KENNEDY: Kennedy to base. do you read me. (OOV)

WATERFIELD: Yes?

TRACK in and tighten on CU RADIO

KENNEDY: (OOV) Mr. Waterfield.

WATERFIELD: Yes.

KENNEDY: (OOV) This is Kennedy. The Dr. and his friends are following Bob Hall.

(telecine next then cam 1 again)

shot 11 on 1

WATERFIELD: I knew they would suspect him.

KENNEDY (OOV) I'll go on to the warehouse.

WATERFIELD: Very well Mr. Kennedy.

(WATERFIELD REPLACES THE 'MIKE' CAREFULLY, ALMOST AS IF HE WERE AFRAID OF BREAKING IT.)

TELECINE SEQUENCE (4)

DOC HALL IS IN HIS CAR PULLING OUT OF AIRPORT GATES. DR WHO AND JAMIE COME INTO SHOT AS THE CAR DRIVES OFF DOWN THE ROAD.

THEY LOOK WITH DESPAIR AS HALL'S CAR DRIVES OFF.

A TAXI COMES ALONG. DR WHO. AND JAMIE HAIL IT AND GET IN.

DR. WHO Follow that car! Don't lose it!

SHOT FROM INSID TAXI OF HALL'S CAR IN DISTANCE.
CAMERA SET UP IN MIDDLE OF ROAD.
DR WHO'S TAXI SPEEDS TOWARDS AND STRAIGHT OVER CAMERA.

MUSIC 4

FAST CUT TO:

1A.B. 2D. Boom C1

12. 1 A 24
Tracked out
CU WATERFIELD
thru' magnifying glass.

Elevate and track
Out as he goes
u/s to door
for est.
shot of room

Scene 4. INT STUDY ANTIQUE SHOP. DAY

(THERE IS A KNOCK AT THE DOOR. WATERFIELD CROSSES THE ROOM AND GOES TO THE DOOR.

AS WATERFIELD MOVES, MORE CAN BE SEEN OF WHAT HE IS WEARING? APPAREL MORE SUITED , ONE WOULD THINK TO A VICTORIAN DRAWING ROOM OF THE LATE 1860'S.

(2 next)

shot 12 on 1

WATERFIELD: Yes?

PERRY: (OOV) Perry, sir.

WATERFIELD: Just a moment.

(HE UNLOCKS THE DOOR, SLIPS A BOLT AT THE TOP AND OPENS THE DOOR, ADMITTING PERRY, A BRIGHT, CONFIDENT YOUNG MAN IN HIS LATE TWENTIES)

PERRY: I got it, sir.

WATERFIELD: Good.

PERRY: Like me to open the shutters, sir? Lovely day outside.

WATERFIELD: I have a choice between the sun and noise, Mr. Perry. I regret shutting out the one but at least I keep out the other.

PERRY: Yes, sir. I say, that's very good, sir.

13. 2 D 24

13. 2 D 24
CU CLOCK.

TRACK out .
Let in PERRY
then into 2-shot
with WATERFIELD

(PERRY MOVES INTO THE ROOM ~~AND EXAMINES~~ A CLOCK RESTING ON WATERFIELD'S DESK.

WATERFIELD WATCHES PERRY)

Just come in, eh? Mint condition. 1870, is it?

(1 next)

shot 13 on 2

W TERFIELD: Victori n timepiece re my speci lity, Mr. Perry.

PERRY: Wish you'd tell me who makes them for you.

W TERFIELD: But then you would be as wise as I, Mr. Perry, and that wouldn't do at all - would it?

(PERRY GAINS IN GREATMENT)

PERRY: Whoever makes them, Mr. Waterfield, they'd fool an expert. If I didn't know it was impossible, I'd say it was absolutely genuine.

14. 1 B 24

Fgd object & 2-shot PERRY/WATERFIELD

(W TERFIELD SMILES AND MOVES TO HIS DESK)

WATERFIELD fwd for deep 2-shot

WATERFIELD: And there was no trouble with the box?

PERRY: Apparently not. Bit out of our line, isn't it, sir? Battered old police box

W TERFIELD: The whims and caprice of our patrons is our "line", Mr. Perry.

15. 2 D 24

MS PERRY.

PERRY: Mm. Odd though.

(PERRY OPENS THE FACE OF THE CLOCK AND THEN THE LOCK)

WATERFIELD in for deep 2-shot

W TERFIELD: Mr. Perry ... I pay you the sum of fifty guineas per week, do I not?

PERRY: (LOOKING UP) Pounds, actually, sir. Fifty pounds.

(1 next)

shot 15 on 2

WATERFIELD: Yes. I hope I may be forgiven if I believe that entitles me to demanding less curiosity of you.

PERRY: Sorry, sir.

WATERFIELD: It is, I'm sure you will agree, a princely salary.

16. 1 B 24
MS PERRY.

Elevate and track out to find hanging lamp fwd.

PERRY: Oh, no complaints on that score. As long as I'm not asked to do anything dicey.

WATERFIELD: Dicey?

PERRY: Crooked ... illegal.

CRAB L. into 2-shot with WATERFIELD

WATERFIELD: Your candour is refreshing, Mr. Perry, even if your judgement of character is somewhat questionable...

PERRY: I didn't mean ...

WATERFIELD: I know exactly what you meant. Rest assured, I shall not ask you to do anything "dicey".

PERRY: No, sir. / BUZZER /

depress as WATERFIELD fwd

for 2-shot

(WATERFIELD DELVES INTO AN INSIDE POCKET AND PRODUCES A PIECE OF FOLDED PAPER WITH A CHEQUE INSIDE)

WATERFIELD:

I think you're needed in the shop Mr. Perry.

PERRY: And the telephone box, sir? What do we do with it?

(4 next)

shot 16 on 1.

WATERFIELD: Do, Mr. Perry? We do nothing.

Elevate for fgd and 2-shot.

(or PAN on CAMERA TWO to clock fgd see hands move?)

(WATERFIELD CROSSES, OPENS THE DOOR AND USHERS PERRY OUT. HE CLOSES THE DOOR AFTER HIM)

Nothing except wait.

TELECINE:

/ MUSIC 5 /

Ext. Lane by Railway Arches. Day.

Shot 1: DOCTOR WHO, rubbing hand on his chin, shakes his head as he looks about him. There seem to be rows of closed off garages built into the arches supporting the railway above.

JAMIE walks towards DOCTOR WHO. They start to walk up the lane.

Shot 2: In front of them, as they walk, can be seen a warehouse.

17. 4 B

CU KENNEDY

He wipes window

(On to page 14, Scene 9)

5. INT. WAREHOUSE. DAY

/ 4B. 3C. 1C. B1 /

(THE WAREHOUSE IS OLD, ABANDONED. filled WITH BROKEN CRATES AND NEWSPAPER AND RUBBISH.)

KENNEDY STANDS BY A SMALL FILTHY WINDOW HE LIGHTS A CIGARETTE FROM A BOOK OF MATCHES. LIGHTING HIS CIGARETTE WITH HIS LEFT HAND. HE PUTS THE PACKET OF CIGARETTES AND THE BOX OF MATCHES ON THE LEDGE, AND RUBS THE WINDOW PANE TO GET A CLEARER VIEW.)

(3 next.)

18. 3 C 24

CMS KENNEDY

(1 next)

KENNEDY: Anddyouare sure you weren't followed?

19. 1 C

deep 2-shot KENNEDY/HALL (column down)

(NEW ANGLE SHOWS BOB HALL, COUNTING OUT FIVE POUND NOTES, SITTING ON AN UPTURNED PAIL, USING A SMALL CRATE AS A TABLE)

BOB: Course I wasn't. You haven't told me what this caper's all about yet, Kennedy.

20. 4 B

CU KENNEDY

(KENNEDY WATCHES AS THE DOCTOR AND JAMIE COME INTO VIEW.

HE NODS IN SATISFACTION)

21. 1 C

Deep 2-shot KENNEDY/HALL

KENNEDY: Counted the money yet ...

BOB: No ... not yet ...

depress as KENNEDY comes to HALL

KENNEDY: Or did you think I'd made a mistake. Given you two hundred and fifty instead of seventy five.

(BOB LOOKS UP, KENNEDY HAVING GUESSED RIGHT)

We thought you'd like some extra.

BOB: What for?

KENNEDY: You know those two at the hanger.

HALL rises elevate with him

BOB: Yes.

KENNEDY: They're outside.

(BOB GETS TO HIS FEET HURRIEDLY)

' you weren't followed'

We'll be ready for them, won't we ?

22. 3 C 9

CU HALL

(BOB STALLS AT KENNEDY)

(1 next)

That's what the extra's for.

LOD: Now look ...

23. 1 C
Deep 2-shot
KENNEDY/HALL

KENNEDY: You on one side of the door ... me on the other ...

(KENNEDY MOVES AND PICKS UP TWO SACKS)

Swing jib L as they move u/s (1 D)

Straight over their heads. They won't even know what hit them.

LOD: Not me, mate ...

KENNEDY: Bit late to argue, isn't it?

They're inside.

24. 3 C 16
CMS HALL

LOD: I'm not getting mixed up in kidnapping and that's flat.

PAN for 2-shot with KENNEDY

25. 1 D 35
2-shot
HALL/KENNEDY

KENNEDY: Don't argue about it ... They won't even see you, I tell you ...

(LOD LOOKS AT KENNEDY AND MOVES TO THE DOOR)

MUSIC 6

KENNEDY LUNGES FORWARD AND GRABS HOLD OF HIM AND THEY STRUGGLE BRIEFLY.

LOD SHAKES AWAY.

KENNEDY PICKS UP A BILLET OF WOOD.)

LOD: Get out of my way !

(KENNEDY CROUCHES DOWN, TENSING)

24a 4 B 24
JAMIE let in DR WHO for 2-shot

6. EXT. DOOR TO WAREHOUSE. DAY.

(JAMIE STANDS NEAR THE DOOR)

FX: Traffic and Ext. atmos.

(1 next)

FX

shot 24 on 4
shot 26 on 4

(THE DOCTOR MOVES INTO SHOT)

(JAMIE HOLDS UP A WARNING HAND)

JAMIE: (WHISPERING) I heard something in there just now.

DOCTOR WHO: Tried the door ?

(JAMIE SHAKES HIS HEAD)

(DOCTOR WHO TOUCHES THE HANDLE OF THE DOOR, SLOWLY TURNING IT)

MUSIC 6

27. 1 D 35

HALL'S face by fgd - THROW FOCUS as DR WHO / JAMIE come into shot .See KENNEDY

DR WHO/JAMIE come fwd to HALL

/1D. 2E. 3C. 4D. B./

MUSIC 7

7. INT. THE WAREHOUSE. DAY.

(DOCTOR WHO OPENS THE DOOR SHARPLY, STEPS BACK AND THEN PEERS IN. DOD LIES ON THE FLOOR)

(THE DOCTOR AND JAMIE MOVE INTO THE WAREHOUSE. THEY EXAMINE DOD.)

28. 3 C 16

CMS KENNEDY

(BEHIND THEIR BACKS, KENNEDY STEPS OUT FROM BEHIND A PACKING CASE.)

(HE WATCHES THEM CAREFULLY, LICKING HIS LIPS NERVOUSLY THEY MOVE THEIR BACKS TO HIM.)

29. 1 D

A/B

(KENNEDY STEPS OUT OF THE DOOR SILENTLY AND DISAPPEARS.)

DOCTOR WHO: He's still alive.

DOD: Where's Ken?

(4 next)

Shot 29 on 1

DOCTOR WHO: What ? Ken who ? Go on.

JAMIE: Make him tell us where the Tardis is.

swing jib as DR WHO Moves R.

(LOG STRUGGLES TO LIFT HIMSELF UP.)

LOG: Ken ... er ...

(LOG SLIPS SIDEWAYS UNCONSCIOUS)

DOCTOR WHO: See if there's any water anywhere.

(JAMIE LOOKS AROUND)

DOCTOR WHO: Here's something ...

(THE DOCTOR PICKS UP THE BUNDLE OF FIVE POUND NOTES)

Quite something. But if he was paid for helping steal the Tardis, why knock him out ?

JAMIE: (STILL SEARCHING FOR WATER) Why steal the Tardis anyway.?

JAMIE fwd to L of DR to form 2-shot

DOCTOR WHO: Yo[illegible]hat's been bothering me.

JAMIE: No water around here. This is an awful lot of money, isn't it ? I don't understand the value of it, Doctor, but it looks a lot.

30. 4 C

CU DR WHO

DOCTOR WHO: Between two and three hundred pounds. Yes, that is a lot for what he had to do. [illegible] Just put on a pair of overalls and [illegible]. wait around for us

(THE DOCTOR STOPS, MOVING TO THE WINDOW)

31. 1 W

A/B. DR WHO U/S to window for deep 2-shot

DOCTOR WHO: (Cont.) In fact why risk waiting about anyway. He was obviously planted. He could have gone off with the lorry. Why did he wait for us to arrive ?

32. 3 C 9

CU matches on window sill. GO UP for CU DR WHO

(THE DOCTOR FINDS THE CIGARETTES AND MATCHES KENNEDY LEFT BY THE SIDE OF THE WINDOW)

33. 2 E

MCU HALL
TRACK out for 3-shot DR WHO/ HALL/JAMIE

(BOB OPENS HIS EYES, LOOKS AROUND AND WATCHES THE DOCTOR AND JAMIE)

JAMIE: Found something else ?

DOCTOR WHO: I don't know.

(THE DOCTOR MOVES BACK TO WHERE BOB IS LYING. HE TOUCHES BOB'S POCKET, INSERTS HIS HAND GENTLY AND BRINGS OUT A SMALL TIN. BOB PRETENDS TO BE UNCONSCIOUS)

(THE DOCTOR OPENS THE TIN AND THE CONTENTS ARE TOBACCO, PAPERS AND A CIGARETTE ROLLING MACHINE)

TRACK out as DR WHO fwd to find WORKBENCH . HOLD 3-shot with HALL bgd.

Now lets find some light.

(JAMIE PICKS UP THE CIGARETTES AND THE MATCHES AND BRINGS THEM TO THE DOCTOR)

This man made his own cigarettes. Therefore these belonged to someone else, that's a safe assumption.

(DOCTOR WHO EXAMINES THE CIGARETTES AND THEN THE BOOK-MATCHES)

JAMIE: What....whats that?

HALL rises and x's to door

DR WHO: Its a train.

JAMIE: Train?

DR WHO: well, its a mechanical...

(4 next)

(WHILE THEIR BACKS ARE TURNED, BOB GETS UP AND GOES TO THE DOOR, PICKING UP THE MONEY)

DOCTOR WHO: (turning) Hey ! you - just a minute.

(BOB GOES THROUGH THE DOOR. JAMIE RUNS TO THE DOOR - TRIES TO PULL IT OPEN)

34. 4 B
MS HALL. At doorway as he clears see KENNEDY u/s. ZOOM in for MCU.

4B. A2

8. EXT. DOOR TO WAREHOUSE. DAY

BOB HOLDING DOOR. HE PICKS UP METAL BAR, JAMS IT THROUGH THE HANDLE AND HURRIES OFF.

35. 3 C 24
MS JAMIE

3C B1

9. INT. WAREHOUSE. DAY.

JAMIE PULLING ON DOOR. HE GIVES UP IN DISGUST.

JAMIE: Give us a hand then.

36. 4 B 24
MS HALL

4B A2

10. EXT. DOOR TO WAREHOUSE. DAY

THE BAR FALLS OUT OF THE HANDLE.

37. 3 C
MS JAMIE. DR WHO in for 2-shot

3C Bk

11. INT. WAREHOUSE. DAY.

THE DOCTOR PULLS OPEN THE DOOR EASILY WITHOUT EFFORT.

JAMIE REACTS.

38. 4 B 24
KENNEDY dodges down as DR WHO / JAMIE out for 3-shot

THEY STARE OUT OF THE DOOR.

JAMIE: Not a sight of him. The only chance we had.

(THE DOCTOR HOLDS UP THE BOOK-MATCHES)

DOCTOR WHO: There is this.

(JAMIE LOOKS AT IT)

"The Tricolour". The name of a coffee bar, apparently. But that's not all.

(3 next)

- 19 -

(DOCTOR WHO SHOWS JAMIE THE INSIDE OF THE MATCHES - WHERE SEVERAL MATCHES REMAIN)

Normally, people pull out o matches from right to left. These are different. They've been

shot 38 on 4

(DOCTOR WHO SHOWS JAMIE THE INSIDE OF THE MATCHES - WHERE SEVERAL MATCHES REMAIN)

Normally, people pull out the matches from right to left. These are different. They've been pulled out left to right.

JAMIE: I don't see what it means ?

39. 3 D 9
CU DR WHO

CAMERA 4 check /focus on KENNEDY/

DOCTOR WHO: It means we must go to this coffee bar called the Tricolour and hope to find a man named Ken or Kenneth something. A man who is left handed.

JAMIE: Now we've got something to go on ...

(JAMIE STARTS FOR THE DOOR)

DOCTOR WHO: (HALF TO HIMSELF) It's very little ... too little ...

40. 4 B
3-shot DR/ JAMIE/KENNEDY bgd.

(JAMIE STOPS AND LOOKS AT THE DOCTOR)

He may have been to this coffee bar only once. There's no guarantee he'll ever go back there ...

DR WHO/JAMIE leave shot

JAMIE: [illegible] Don't give up. Doctor. Remember Bruce.

(DOCTOR WHO SMILES /MUSIC 8/ AT JAMIE)

ZOOM in for CU KENNEDY

DOCTOR WHO: [illegible] Bruce who?

JAMIE: Robert Bruce

(DOCTOR WHO GETS UP AND HE AND JAMIE GO OUT)

41. 1 B 24 (jib swing R.)
CU KENNEDY

Scene 12. INT STUDY ANTIQUE SHOP.DAY

41 ob 1 — 1B 2D C1 3E 4 cutaway

CU KENNEDY

12. INT. STUDY IN ANTIQUE SHOP. DAY.

THERE IS A SMALL PILE OF "ANTIQUES" NEAR THE BOOK-CASE. SOME OF THEM ARE WRAPPED - SOME ARE NOT.

ALL OF THEM ARE VICTORIAN AND APPEAR TO BE BRAND NEW.

WATERFIELD IS SITTING BEHIND HIS DESK - KENNEDY STANDS IN FRONT OF THE DESK.

Swing JIB L and elevate for high angle 2-shot with fgd as he moves

KENNEDY: Look.....

WATERFIELD: They were not aware you were watching ..

KENNEDY: No, they were too busy trying to work it all out. Bob Hall was a bit of a problem ... I didn't think he'd get nasty ..

WATERFIELD: You didn't hurt him?

KENNEDY: Him?! You're joking.

Hold 2-shot as KENNEDY goes u/s

WATERFIELD: I assure you I am not.

KENNEDY: He's a lot bigger than me, you know. No, I batted him one and that was it.

42. 2 D 9
MCU WATERFIELD

WATERFIELD: That was "what", Kennedy? I must know precisely what has happened? How badly injured was Hall?

43. 3 E 9
MCU KENNEDY

KENNEDY: Bit dazed, that's all. Just mumbled at them and then made a run for it when they weren't looking.

44. 2
MCU WATERFIELD

WATERFIELD: And where is he now?

45. 3
MCU KENNEDY

KENNEDY: Well, I went round to his place afterwards. There he was coming out of the front door, zip bag and everything. He took a cab to Euston ...

46. 2
MCU WATERFIELD

WATERFIELD: Were you able to find

(3 next)

W. TERFIELD: (Contd) another Hansom and follow him?

47. 3 MCU KENNEDY

KENNEDY: Eh?

48. 2 MCU WATERFIELD

W. TERFIELD: Did you follow him?

49. 3 MCU KENNEDY

KENNEDY: Yes. He's gone up North - don't worry about him.

50. 2 MCU WATERFIELD

W. TERFIELD: That disposes of that. This is extremely important. You did leave the matches

51. 1 B 24 MS KENNEDY. PAN R for 2-shot with WATERFIELD

KENNEDY: Look, don't worry about it. The Doctor found the cigarettes and matches

W. TERFIELD:

. . . And you are quite certain they are the ones bearing the name of the coffee shop.

KENNEDY: Coffee bar.

W. TERFIELD: Yes, yes ...

Let out KENNEDY TRACK in to TIGHTEN on WATERFIELD

KENNEDY: I told you. Worked like a charm. I mean I never thought it would but you were quite right. The Dr. got on to it right away

WATERFIELD (TAKING PHOTO) And you're quite certain that these were the people.

(INSIDE THERE ARE SOME PHOTOGRAPHS AND AFFIXED TO THE UNDERSIDE OF THE LID IS A LARGE KEY.)

52. 3 E 9 CU KENNEDY

(KENNEDY HAS A GOOD LOOK AT THIS BOX WITHOUT W. TERFIELD KNOWING KENNEDY IS SHARPLY INTERESTED.)

53. 1 CU WATERFIELD

(W. TERFIELD PRODUCES TWO PHOTOGRAPHS.)

54. 4 CU PHOTOS

KENNEDY: That's them ..

(W. TERFIELD SPREADS OUT A PHOTO EACH OF THE DOCTOR AND JAMIE)

W. TERFIELD: You are absolutely certain.

55. 1 CU WATERFIELD (3 next)

KENNEDY: Definite.

55 on 1

(WATERFIELD NODS AND SITS BACK IN HIS CHAIR)

WATERFIELD: I want you to keep out of sight. Stay in the house. And on no account are you to talk to Mr. Perry about any of this.

KENNEDY: O.K.

WATERFIELD: O.K. ? What does that mean ? Yes or no ?

55A. 2 D 9
MCU WATERFIELD

KENNEDY: What ? Yes.

(KENNEDY SMILES AND SHAKES HIS HEAD.)

WATERFIELD: I know my attitude may appear strange to you on occasions Kennedy.

56. 3 E 24
M.2-shot
KENNEDY/WATERFIELD

KENNEDY: Look, if you want to play the Victorian Grandfather, that's your business. You must have done all right out of the gimmick. You pay me well enough.

57. 2 D 9
MCU WATERFIELD

WATERFIELD: (Lamely) It helps to sell to our customers.

KENNEDY: Sure, sure. You've never told me what you've got against this Doctor and his friends.

(WATERFIELD STARES AT KENNEDY)

58. 3 E 16
MCU KENNEDY

KENNEDY: Some kind of vendetta or what ?

59. 2
MCU WATERFIELD

WATERFIELD: Explanations are not part of our arrangement.

60. 3
MCU KENNEDY

KENNEDY: I just wondered.

61. 2
MCU WATERFIELD

WATERFIELD: Imagination is a virtue. But it can become a vice.

62. 3
MCU KENNEDY

KENNEDY: Mind my own business, I get the message.

63. 1
MCU WATERFIELD

WATERFIELD: Ask Mr. Perry to come in.

(2 next)

(KENNEDY NODS AND GOES OUT OF THE DOOR.)

(WATERFIELD TAKES THE KEY FROM HIS BOX AND CROSSES THE ROOM.

HE GOES TO WHAT APPEARS TO BE HIS BOOK-CASE, PULLS OUT A BOOK AND INSERTS THE KEY.)

64. 2 C 9 — MUSIC 9
CU bookcase biz.

65. 3
66. 1 B 9 — SINGLE STING
MCU KENNEDY at door
wide shot a/b

(KENNEDY WATCHING WHAT WATERFIELD IS DOING)

(WATERFIELD NOW OPENS THE BOOK-CASE AND REVEALS A ROOM, A SECRET ROOM WITHIN. MUSIC 10

67. 4 B 35
Wide angle room

4D B2
12A INT. THE INNER ROOM. DAY.

HE STEPS INSIDE AND PICKS UP AN "ANTIQUE" FROM THE FLOOR - ALL WRAPPED UP.

68. 1 B
MLS WATERFIELD

1B C1
12B INT. STUDY. DAY.

CLOSES THE DOOR AND LOCKS IT.

69. 2 B, 24 — 2F. FISH
MS KENNEDY. He looks to camera see bookcase thru' half open door.

12C INT. THE CORRIDOR. DAY.

KENNEDY LOOKS UP SUDDENLY FROM HIS WATCHING POSITION AND SEES PERRY WATCHING HIM.

70. 1 B 24 — 1B C1
depress as WATERFIELD moves forward to end on CU antique he carries

12D INT. STUDY.

WATERFIELD CROSSES TO TABLE f/g AND PUTS DOWN "ANTIQUE".

71. 2 F — 2F FISH
MS KENNEDY a/b

12E KENNEDY: He wants to see you.

PERRY NODS.

KENNEDY MOVES AWAY.
PERRY GOES TO THE DOOR AND KNOCKS ON IT

72. 1 B 24
MS WATERFIELD let in PERRY for 2-shot

1B. C1 3E
12F INT. THE STUDY. DAY.

WATERFIELD: Who is it?
PERRY: Perry Sir.
WATERFIELD: just a moment (HE MOVES TO DOOR) Come in Mr. Perry.

72A. 3 E 16
& CM 2-shot PERRY/WATERFIELD
(3 next)

PERRY: You wanted to see me sir?
WATERFIELD: Yes I have an extremely difficult and delicate task for you.
PERRY: Oh you've got a new delivery?

72B. 1 B 24
Antique fgd.

elevate to hold 2-shot as WATERFIELD to desk

WATERFIELD: Yes.

PERRY: I didn't see them arrive.

WATERFIELD: They were delivered last night. I have only just brought them in myself.

73. 3 E 24

CS PHOTOGRAPHS on desk. Track out as WATERFIELD picks them up for CMS - let in PERRY FOR CM 2-shot

(1 next)

shot 73 on 3

(WATERFIELD TURNS OVER THE TWO PHOTOGRAPHS AND SHOWS THEM TO PERRY)

PERRY: Yes, sir?

WATERFIELD: This one is a Doctor ... Calloway ... his assistant and secretary, Mr. James McCrimmon ... the Doctor is extremely wealthy and an ardent collector.

PERRY: Of Victoriana, sir?

WATERFIELD: No less. I do not know the Doctor personally but we have arranged to meet in the coffee shop ... coffee bar ... nearby.

PERRY: The Tricolour?

74. 1 B 9
CU WATERFIELD

WATERFIELD: Yes. I cannot make the appointment but I want you to wait there, and arrange for the Doctor and his companion to come to the shop tonight after hours , say ten o'clock.

74A. 3 16
CU PERRY

PERRY: Ten o'clock.

74.B. 1
CU WATERFIELD

WATERFIELD: It's all right, I shall be attending to him myself. You needn't stay.

75. 3 E 24
2-shot a/b

PERRY: Right, sir.

(PERRY PICKS UP THE PHOTOGRAPHS)

PERRY goes u/s to door

WATERFIELD: The Doctor is notoriously unpunctual, Mr. Perry. I fear you may have a long and tedious wait.

PERRY: I'll find him, sir. Do you want me to go now?

WATERFIELD: If you please.

76. 2 F 24
MS PERRY .
As PERRY leaves frame .see KENNEDY at door.(1 next)

(PERRY MOVES TO THE DOOR)

76 on 2

/ MUSIC 11 /

/ 2F FISHT /

13. INT. CORRIDOR. DAY.

(PERRY COMES OUT OF THE STUDY AND MOVES DOWN THE CORRIDOR.

KENNEDY MOVES OUT OF THE SHADOWS AND LISTENS AT THE STUDY DOOR)

/ SET IN SOFA STUDY /

77. 1 B 2~~3~~

MS WATERFIELD PAN him L to door .Then R to Book-case

/ 1B C1 /

14. INT. THE STUDY. DAY.

(WATERFIELD LOCKS THE STUDY DOOR AND PUSHES ACROSS BOLTS AT THE TOP AND THE BOTTOM.

D

(HE UNLOCKS THE SECRET DOOR AND GOES INSIDE)

78. 4 D

Wide shot room WATERFIELD comes fnto fgd,

4D 3E B2

15. INT. THE INNER ROOM. DAY.

(THE INNER ROOM IS BARE OF FURNITURE EXCEPT FOR ONE CHAIR.

(3 next)

shot 78 on 4

MUSIC continued

12

(THERE IS A SMALL PACKING CASE IN ONE CORNER THAT IS EMPTY.

ON THE FLOOR AGAINST THE FAR WALL ARE TWO LONG SHALLOW BLACK BOXES WITH MANY DIALS AND SWITCHES ON THEIR OUTER SIDES. THE BOXES JUT OUT INTO THE ROOM, AND ARE ABOUT A FOOT LONG AND SIX INCHES ACROSS, THE SPACE BETWEEN THEM IS EIGHT FEET.

79. 3 E 16

CMS WATERFIELD AT DALEK BOX

WATERFIELD BENDS BESIDE EACH BOX TURNING SWITCHES AND DIALS.

LIGHTS BEGIN TO GLOW ON THE BOXES AND A GENTLE HUM FILLS THE AIR.

80. 4 D 24

MS WATERFIELD

He goes L and sits

WATERFIELD NOW ADJUSTS THE CHAIR AND SITS IN IT, FACING THE WALL FROM WHICH THE BOXES JUT AWAY FROM) THE

81. 2 F

MS KENNEDY PERRY in for 2-shot

/2F Fish/

16. INT CORRIDOR DAY

(KENNEDY LISTENING AT THE DOOR. SUDDENLY HE STIFFENS AND STANDS AWAY FROM THE DOOR SLIGHTLY.

PERRY COMES INTO VIEW.

KENNEDY out of shot past camera

PERRY: What are you doing?

KENNEDY: Can't make Mr. Waterfield hear me. I knocked....

PERRY: He's busy.

KENNEDY: O.K. I'll try later.

(KENNEDY MOVES AWAY.

PERRY WATCHES HIM FOR A MOMENT HIS EYES BRIGHT WITH SPECULATION.

PERRY TURNS AND MOVES AWAY

82. 3 F 24

Mirror shot of coffee bar towards camera

3F C2

17. INT. TRICOLOUR COFFEE BAR

EXTR moves PAN for M.2-shot DRWHO/ JAMIE

(THE DOCTOR AND JAMIE SITTING AT ONE OF THE TABLES COFFEE CUPS IN FRONT OF THEM)

JAMIE: Don't look so depressed Doctor.

shot 82 on 3

DOCTOR WHO: If only we had some idea what he looked like ...

JAMIE: We'll ask one of the girls in a moment, when it's quieter.

we've got to

DOCTOR WHO: [illegible] untangle this, Jamie.

JAMIE: It's all quite obvious to me.

DOCTOR WHO: Is it?

JAMIE: They're just robbers ... thieves, you understand.

DOCTOR WHO: No, it's more than that. Why leave that fellow in the hanger to give us a clue ...

JAMIE: Which we haven't followed up, you know. "Leather[illegible]

man

DOCTOR WHO: [illegible] . There is no delivery firm of that name. Not in the London area, anyway. I checked in the telephone book.

TRACK into tighten

JAMIE: There's more places than London.

DOCTOR WHO: Yes.

JAMIE: You really think this is some kind of trap Doctor?

(1 next)

DOCTOR WHO: Yes. If only we knew who our enemies are?

(JAMIE HELPS HIMSELF TO SOME SUGAR AND STARES AT THE DOCTOR)

JAMIE: Enemies? you mean chameleons

MUSIC 12A (repeat of 12)

No something else

DOCTOR WHO: Yes, I can feel them. Closing in all around us.

Tilt down with cup to see sugar

(JAMIE, IMPRESSED IN SPITE OF HIS DETERMINATION TO STICK TO PRACTICAL IDEAS, STARES DOWN AT HIS COFFEE).

83. 1 F 35

High angle vista room

1E 4B

18. INT. THE INNER ROOM. DAY.

(THERE ARE BEADS OF PERSPIRATION ON WATERFIELD'S FACE NOW, AND HIS HANDS GRIP AND UNGRIP NERVOUSLY ON THE ARMS OF HIS CHAIR AS HE SITS FACING THE SPACE BETWEEN THE TWO BOXES.

84. 4 D

CU WATERFIELD

THE HUMMING RISES.

85. 2 F 24

MCU KENNEDY

TRACK in for

BCU

2F Fish

19. INT. THE CORRIDOR. DAY.

MUSIC 3

(KENNEDY IS BACK AT THE DOOR AGAIN, HIS EAR PRESSED TO IT, ON HIS FACE A STRANGE EXCITEMENT.

WATERFIELD'S VOICE CAN JUST BE HEARD)

(1 next)

- 31 -

/ MUSIC /

WATERFIELD: (OV) But you must tell me! I demand that you ...

(THE WORDS ARE CUT OFF.)

(KENNEDY LISTENS EAGERLY BUT THAT IS ALL HE CAN HEAR EXCEPT FOR A DISTANT MUMBLE NOW.)

86. 1 A 24/35

Low angle with fgd.swing jib L. Depress and track in to CU WATERFIELD as he sits sofa fgd

1A B2

2D. INT. THE STUDY. D/Y.

(WATERFIELD COMES OUT OF THE INNER ROOM.

HE LOOKS TIRED, EXHAUSTED THERE IS PERSPIRATION ON HIS FACE.)

HE LOCKS THE DOOR, MOVING SLOWLY ALMOST AS IF IN A DREAM.

HE MOVES TO A COUCH SITS DOWN ON IT, UNDERGOING SOME KIND OF MENTAL TORTURE WE DO NOT COMPREHEND AS YET.

FINALLY HE LAYS ON THE COUCH AND CLOSES HIS EYES.)

87. 2 F 16

CU KENNEDY

21 . INT. THE CORRIDOR. D/Y. 2F Fish

(KENNEDY THINKING BY THE DOOR.

HIS FACE IS ALIVE AND THOUGHTFUL WONDERING WHAT ANGLE HE CAN PLAY, TRYING TO UNDERSTAND WHO WATERFIELD MAY HAVE SPOKEN TO IN THE MYSTERIOUS INNER ROOM.)

/ STRIKE SOFA FROM STUDY /

(HE MOVES AWAY.)

88. 4 E 24

2-shot GIRL/ JAMIE. CRAB L with JAMIE for 2-shot with DR WHO

3F 4E C2

22. INT. THE TRICOLOUR COFFEE BAR. D/Y.

88 on 4

(DOCTOR IS SITTING AT HIS SAME TABLE, MOODILY PILING LUMPS OF SUGAR ON TOP OF EACH OTHER.

JAMIE IS OVER BY THE BAR - TRYING TO ESCAPE THE ATTENTIONS OF A LARGE OVERDRESSED GIRL. SHE PUTS HER ARM SEDUCTIVELY ON THE BAR TO STOP HIM GOING. HE SMILES NERVOUSLY AT HER AND DUCKS UNDERNEATH AS SHE TURNS BACK TOWARDS HIM, SHE DOES A DOUBLE TAKE BUT JAMIE IS NOW BACK BY THE DOCTOR SHE GIVES UP, SHRUGS, TURNS AWAY.

JAMIE: Why do I get all the hard tasks Doctor?

DOCTOR WHO: (Amused) Because you're better at it than I Jamie. What did you find out

JAMIE: None of these girls can remember anybody called Ken or Kennith.

DOCTOR WHO: Ah!

JAMIE: ... But they have a different lot of girls in the evening, Doctor ... maybe they'll know... /

89. 3 F 24
JAMIE/DR WHO fgd. PERRY bgd in mirror

(DOCTOR WHO SEES PERRY STARING AT HIM FROM ANOTHER TABLE)

90. 4 E 9
CU DR WHO

DOCTOR WHO: I'm being stared at is there something wrong with me?

JAMIE: Do you mean (taps head) in here Doctor. /

91. 3 F
3-shot a/b

DOCTOR WHO: No, no ... is my hair out of place ...

JAMIE: No more than usual ...

92. 4 E
CU DR WHO

DOCTOR WHO: Do I look strange ... bizarre ... /

93. 3 F
3-shot see PERRY approach . track out to let him in Camera R.

JAMIE: Perhaps I'm used to you ...

DOCTOR WHO: That's very comforting ...

(PERRY GETS UP AND APPROACHES THE TABLE)

PERRY: I beg your pardon ...

93 on 3

DOCTOR WHO: Not at all.

PERRY: It is Doctor Galloway, isn't it?

JAMIE: Doctor ... ?

PERRY: And Mister McCrimmon?

JAMIE: Aye, I'm Jamie McCrimmon.

PERRY: My card.

(THE DOCTOR TAKES THE CARD AND EXAMINES IT)

DOCTOR WHO: Yes, Mister Perry?

94. 4 E
MCU PERRY

PERRY: Mister Waterfield's very sorry but he can't meet you as arranged.

95. 3 F 16
T.2-shot
JAMIE/DR WHO

DOCTOR WHO: Oh, what a pity.

(JAMIE LOOKS AT THE DOCTOR AS IF HE'S MAD)

96. 4
MCU PERRY

PERRY: But he said if you'd care to come to the shop at ... tonight, he'd see to you personally.

97. 3 F
3- shot

DOCTOR WHO: ... Very well. We'll be there.

(PERRY SMILES AND MOVES AWAY)

JAMIE: And what was all that?

98. 4 E
CU DR WHO

DOCTOR WHO: (READING THE CARD) "Edward Waterfield ... Genuine Victoriana".

99. 3 F 8
CU JAMIE

JAMIE: It can't be a mistake. He got your name wrong but he knew mine .... /

100. 4 _____/
CU DR WHO

DOCTOR: Perhaps Mister Kenneth has found us.

JAMIE: Eh?

101. 3 9 9 _____/
CU VISITING CARDS

(DOCTOR SHOWS HIM THE CARD)

102. 4 _____/
CU DR WHO

DOCTOR: K. Perry Esq., / ~~Kenneth do you think? Yes~~ - I think we'll meet Mister Edward Waterfield.

103. 3 _____/
CU JAMIE

(JAMIE BEAMS A SMILE AT THE DOCTOR)

104. 1 A 16 (tracked in) _____
M.2-shot PERRY/ WATERFIELD

1A B2

23. INT. THE STUDY. EVENING. B2

(WATERFIELD AND PERRY ARE AT THE DOOR OF THE STUDY, WHICH WATERFIELD OPENS)

WATERFIELD: And he definitely said he would be here ....

PERRY: Yes sir.

105. 2 F 24 _____ 2F Fish
M.2-shot PERRY/ WATERFIELD

24. INT. THE CORRIDOR. NIGHT.

(WATERFIELD AND PERRY COME OUT OF THE STUDY)

(1 next)

shot 105 on 2

WATERFIELD: Good, you've done excellently, Mister Perry. Goodnight.

Let out PERRY past camera

PERRY: See you in the morning, sir.

WATERFIELD: Yes. Yes, in the morning.

(PERRY GLANCES AT WATERFIELD, STRUCK BY A CURIOUS NOTE IN WATERFIELD'S VOICE HE DOESN'T UNDERSTAND - THEN SMILES AND MOVES DOWN THE CORRIDOR AND DISAPPEARS.

WATERFIELD WATCHES HIM GO, WAITS TO HEAR THE BANG OF A DOOR. /FX DOOR BANG/

WATERFIELD TURNS AND MOVES AWAY FROM HIS DOOR)

Kennedy. Kennedy!

KENNEDY appears back of shot

(IN A MOMENT KENNEDY APPEARS. HE IS IN SHIRT AND TROUSERS)

fwd for 2-shot
WATERFIELD exits u/s

The doctor's coming here. I shall want you to help me. Put some warm clothes on. Dark things.

(WATERFIELD MOVES TO HIS STUDY DOOR AND LOCKS IT)

KENNEDY: All right. Better make sure that box is well covered over too, in case the doctor starts snooping about.

WATERFIELD: Yes.

(1 next)

MUSIC 14

shot 105 on 2

(WATERFIELD MOVES DOWN THE CORRIDOR THE OPPOSITE WAY TO PERRY AND EXITS.

KENNEDY LOOKS AT HIS WRIST?WATCH THEN AT THE STUDY DOOR.

KENNEDY BENDS DOWN BY THE DOOR, TAKING A PICK-LOCK FROM HIS BACK POCKET.

IN A MOMENT HE SNAPS BACK THE LOCK.

KENNEDY STANDS UP, MOVES DOWN THE CORRIDOR AND RETURNS WITH A SMALL ZIP BAG AND HIS JACKET, OBVIOUSLY ALL PREPARED FOR A QUICK GET?AWAY.

KENNEDY OPENS THE STUDY DOOR AND AND GOES INSIDE.)

106. 1 A 24

Tracked in . desk fgd KENNEDY in to desk. Swing jib L as he goes R to book-case.

STRIKE DESK
/ WATERFIELD'S OFFICE /

1A C1

25. INT. THE STUDY . (NIGHT)

(KENNEDY DUMPS DOWN HIS BAG AND THE JACKET AND HURRIES TO THE DESK.

(HE OPENS ALL THEDRAWERS. ONE AFTER THE OTH R SEARCHING FOR MONEY.

HE FINDS THE DEED BOX , TRIES TO OPEN IT WITH A PAPER KNIFE.

KENNEDY LOOKS AT HIS WATCH, ESTIMATING THE TIME HE HAS BEFORE WATERFIELD RETURNS.

HE LOOKS ROUND THE ROOM, SEARCHING BEHIND A PICTURE FOR A SAFE - FINALLY ENDING UP NEAR THE BOOKCASE.

HE PUTS HIS HAND TO TURN ON WHAT HE THINKS IS A LIGHT.

107. 4 D 35

MS KENNEDY

3E

107 on 4 (MCS KENNEDY)

26. INT. THE INNER ROOM. NIGHT.

he comes fwd

(KENNEDY STEPS INTO THE INNER ROOM. THE BLACK BOXES ARE NOW DARK ... SILENT.

108. 3 E 24

END MUSIC 14

MS KENNEDY

KENNEDY EXAMINES THEM, PLAYS WITH THE SWITCHES ON THEM CASUALLY, WONDERING WHAT THE BOXES ARE FOR.

PAN L

HE STEPS BACK IN SLIGHT ALARM AS LIGHTS FLICKER AND THE HUMMING STARTS. THEN LOOKS AT HIS WATCH AND LOOKS AROUND THE ROOM.

RADIO-PHONIC FX

HE MOVES TO A PANEL BEHIND THE ONE CHAIR IN THE ROOM, RUNS HIS HANDS AROUND IT AND THE PANEL OPENS - REVEALING A SMALL DOOR.

MUSIC 14A (14 repeat)

109. 1 A 9

Tracked R MCU KENNEDY at safe.

KENNEDY LOOKS AT HIS WATCH AGAIN AND THEN OPENS THE DOOR.

110. 4 E 24 BREAK RECORDING

on caption

BEHIND KENNEDY, THE SHAPE OF A DALEK SHIMMERS INTO BEING.

MIX TO:

SLOWLY THE EYE-STICK IS RAISED, AND THE DALEK STARES AT KENNEDY'S BACK.

111. 3 E 24

MS DALEK .

on DALEK'S turn PAN L to see KENNEDY at safe.

HE STARTS TO HELP HIMSELF TO THE MONEY HE FINDS THERE.

SUDDENLY HE STOPS SOMETHING WARNING HIM HE IS NOT ALONE, SOME SIXTH SENSE.

MUSIC 14B

HE BEGINS TO TURN HIS HEAD, THEN THE VERY CORNER OF HIS EYE CATCHES SOMETHING.

112. 2 G 24

MCU KENNEDY Dalek fgd

113. 4 F
MCU KENNEDY.
TIGHTEN
ZOOM TO MAXIMUM
CU.

HE TURNS SHARPLY/IN
~~SHOCK STARTING IN~~
GROWING HORROR AT
THE DALEK NOW FACING
HIM)

114. 1 F 24
MS DALEK

DALEK: Who are you?

115. 4 F
ECU KENNEDY

(KENNEDY, HIS MIND
REELING IN SHOCK,
STARTS AND TREMBLE)

Who are you? Answer!

116. 1 F 24
MS DALEK

(THE DALEK GUN-STICK
ADJUSTS UPWARDS
SLIGHTLY - POINTING
AT KENNEDY)

ROLLER CAPTION

3

Dr Who
PATRICK TROUGHTON
Jamie
FRAZER HINES
Bob Hall
ALEC ROSS
Kennedy
GRIFFITH DAVIES
Edward Waterfield
JOHN BAILEY
Perry
GEOFFREY COLVILE
Dalek
ROBERT JEWELL
Dalek Voice
ROY SKELTON

- 40 -

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and the BBC Radiophonic Workshop

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Story Editor GERRY DAVIS

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FADE SOUND AND VISION